

4. OWNERSHIP AND PROOF OF NONPROFIT STATUS

Does the applicant own this historic property or collection?

 X Yes No

If the applicant does not own this property, attach a letter explaining the relationship between the owner and the applicant and the authority under which the applicant will be the grantee of record to undertake work on the property or collection. The letter must be on the owner's letterhead and must be signed by the owner's authorizing official.

If the applicant is not a Federal agency, proof of nonprofit or government status must be attached to this application.

- A copy of the Federal IRS letter indicating the applicant's eligibility for nonprofit status under the applicable provisions of the Internal Revenue Code of 1954, as amended.
- An official document identifying the applicant as a unit of state, tribal, or local government or other tax-exempt multipurpose organization. If prepared specifically for this application, the certification must be on the parent organization letterhead and certified by an official of the parent organization.

See attached - *City of Boston Municipal Code, Section 7-4 Parks and Recreation Department*

5. DOCUMENTATION

A minimum of four (4), 4"x6" or larger black and white or color photographs must accompany the original and each copy of the application. Photographs must include views of the historic property (showing entire building/property) or collection and views specifically documenting the threat or damage to the property or collection. Photographs must be labeled. Photocopies and photographs submitted electronically will not be accepted. Photographs will not be returned. **Please note:** Submission of **printed** digital photographs will not disqualify an application; however, photographs of lesser quality could affect reviewers' evaluation of an application.

6. PROJECT SUMMARY

In the space below, **briefly** summarize the proposed project. Discuss the national significance of the historic property or collection, its current condition, the nature of the threat, the proposed preservation and/or conservation work, and the project's public benefit. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

The Boston Common, generally considered the oldest public park in the United States, was listed on the National Register of Historic Places in 1972 and earned its status as a National Historic Landmark in 1987 for four centuries of significance in the "history of conservation, landscape architecture, military and political history, recreation, and sculpture." In 1867, the city began the process of situating public art in Boston Common, based on the philosophy that "*artworks should not be limited to the sometimes relative isolation of museums and galleries, but should be woven into the fabric of the city itself, providing a visual focus in the urban landscape.*" The following three pieces will be addressed in this project:

1. Brewer Fountain (1867)..... oldest public sculpture in the Boston Common
2. Soldiers and Sailors Monument (1877)..... honors Boston's Civil War Army and Navy veterans
3. Founding of Boston Memorial Tablet (1930)..... commemorates arrival of settlers in Boston on the 300th anniversary

These works, among the oldest and most important in the Common, are in a significant state of disrepair that has accumulated over many years. Today, public appreciation of these works is threatened due to deterioration of the bronze, poor mountings (and dislodged statues), leaks, inadequate plumbing and water systems, vandalism resulting in broken & missing pieces, bird droppings, deteriorating masonry, and inappropriate past renovations.

We propose to fully restore these three monuments and fountains, including five major categories of work: (1) state of the art bronze cleaning, recasting, remounting, and restoration; (2) cleaning of granite and other stone elements; (3) repairing and upgrading the fountain infrastructure; (4) repairing the masonry for security and aesthetic purposes; and (5) lighting for security. In addition, we will establish an ongoing fund for the maintenance of the restored monuments through the City of Boston Art Commission Adopt-a-Statue program.

For almost four centuries, this oldest of U.S. parks has played a crucial and active role in the political and social life of Boston's residents and visitors. By restoring these three notable monuments and establishing an ongoing maintenance program, Boston Common and its statuary, as well as the historical events and periods they commemorate, will be preserved for Boston's residents and visitors for centuries to come.

NATIONAL SIGNIFICANCE (30 POINTS)

Applications for collections or historic properties not meeting this criterion will receive no further consideration. Complete either section A or section B, as appropriate.

A. HISTORIC PROPERTIES

The historic property will be considered to be nationally significant according to the definition of "National Significance" outlined on page 3 of the Guidelines and Application Instructions if it meets one of the following criteria. **Check the applicable criterion and complete item "c".**

- a) _____ **Designated as a National Historic Landmark or located within and contributing to a historic district that is designated as a National Historic Landmark District. (20 – 30 POINTS)**
- b) _____ **Listed in the National Register of Historic Places for national significance or located within and contributing to a historic district that is listed in the National Register for its national significance. (UP TO 25 POINTS)** Please note that properties can be listed in the National Register for significance at the local, state, or national level; most properties are not listed for national significance. The level of significance can be found in Section 3 – State/Federal Agency Certification of the property's approved National Register nomination. Contact your State Historic Preservation Office if you have questions about the level of significance or do not have a copy of the approved nomination.
- c) Explain the reasons why the property is nationally significant. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

8. NATIONAL SIGNIFICANCE (CONTINUED)

B. COLLECTIONS

In the space below, describe the collection and document the national historical, artistic, scientific and / or cultural significance of the collection using the definition of "National Significance" outlined on page 3 of the Guidelines and Application Instructions. The description and documentation must be clear to individuals not familiar with the collection. Applicants are strongly encouraged to provide brief, concise narratives.

BRIEF HISTORY OF NATIONAL SIGNIFICANCE OF BOSTON COMMON

The Boston Common, generally considered the oldest public park in the United States, was listed on the National Register of Historic Places in 1972 and earned its status as a National Historic Landmark in 1987 for its significance in the "history of conservation, landscape architecture, military and political history, recreation, and sculpture."

- In the 16th century, the Boston Common was purchased and set aside by the town in 1634, a scant four years after the founding of Boston, as common land for the citizens, as pasturage for cattle, and as a training field for militia.
- In the 17th and 18th centuries, the Common was a political rallying point and military training field before and during the American Revolution and the Civil War. The Central Burying Ground was established on the Common in 1756, and soldiers who died in the Battle of Bunker Hill and during the British occupation were buried there. In 1766 the celebration of the Repeal of the Stamp Act took place on the Common. When British troops were stationed in Boston following the Revenue Acts of 1768, their place of encampment was the Common. The troops were removed after the Boston Massacre of 1770; returned after the Boston Tea Party of 1773; and on April 18, 1775, British Troops gathered at the foot of the Common before marching to Lexington. During the winter of 1775-1776, the British built a small defensive earthwork on the Common, and a regular garrison of 1700 men remained encamped on the Common to prevent a landing by General Washington and his troops. Eventually, the British were forced to evacuate Boston, and the Common thereafter was secure.
- 16th – 21st Centuries: As early as the 1660s, and continuing through today, men and women of Boston take their evening strolls on the Common, and children enjoy wading in the Frog Pond in the summer and skating in the winter. [Documented by John Josselyn, 1663] The Common was also the playing field of the first organized football club in the country, the Oneida Club, which began competing in 1862.

In the late 19th and early 20th centuries, the Common became a showplace for public sculpture. As conservation and recreation gradually took precedence over cattle grazing and military exercises in the 19th century, the Common became a veritable museum of monumental sculpture from the 1860s to the present, including over a dozen significant works by major artists.

SELECTIONS OF NATIONALLY SIGNIFICANT PUBLIC ART IN BOSTON COMMON

1. Brewer Fountain (1867)..... oldest public sculpture in the Boston Common

This Victorian fountain, including bronze statuary with a granite basin and foundation designed and created by Paul Lienard (1849-1900), was imported from Switzerland by Gardner Brewer who had seen it at the Paris Exposition of 1867. Additional bronze casting of the fountain exists in Geneva, and iron castings in Lyon and Bordeaux. The mythical water figures resting at the base of the fountain represent Amphitrite, Acis, Galatea and Neptune.

2. Soldiers and Sailors Monument (1877)..... honors Boston's Civil War Army and Navy veterans

This bronze and granite monument on Flagstaff Hill in Boston Common is Boston's most elaborate memorial, the city's tribute to its citizens who fought on land and sea during the Civil War. In addition to being an important work by Martin Milmore (1844-1883), nationally prominent sculptor, the monument is significant as the prototype for Civil War memorials honoring ordinary soldiers and sailors, rather than military leaders. The four figures on this monument represent Peace, the Sailor, the Muse of History, and the Soldier. The four bronze reliefs depict Departure for War, Sanitary Commission (for their good work during the war), Return from War, and the Navy. The inscription reads: "To the men of Boston who died for their country on land and sea in the war which kept the Union whole, destroyed slavery, and maintained the Constitution, the grateful city has built this monument that their example may speak to coming generations."

3. Founding of Boston Memorial Tablet (1930).....commemorates arrival of settlers in Boston on the 300th anniversary

The City of Boston commissioned this memorial, a bronze set in granite by John Francis Paramino (1888-1956), to commemorate the 300th anniversary of the founding of Boston and to pay tribute to the men who settled in Shawmut (Boston) because of the availability of fresh water. The monument is located at the site of an ancient spring.

PROJECT DESCRIPTION

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

A. WHAT IS THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Describe the current condition of the collection or historic property and explain how it is threatened or endangered. The source(s), nature, extent, and severity of the threat, danger or damage to the collection or historic property must be clearly and convincingly argued.

CONDITION OF BREWER FOUNTAIN (1867)

The Brewer Fountain is the oldest piece of public art in the oldest public park in the U.S., establishing a rich sculptural tradition that has significantly enhanced the Boston Common over the last century and a half. Today, public appreciation of the fountain is threatened due to deterioration of the bronze, leaks, inadequate plumbing and water systems, vandalism, bird droppings, and inappropriate past renovations. Restoration is needed to remedy these conditions, thereby preserving this monumental work of art at one of the most prominent corners of the Common for generations to come. Restoration of the sculpture and water systems must be accomplished concurrently to ensure protection of the art and full, successful restoration of the fountain.

The last renovation of the Brewer Fountain was in 1989, when the bronze material was re-patinated.

- **SURFACE PITTING:** In 1970 a major renovation damaged the bronze surface by blasting with "black beauty" a heavy industrial sandblasting material used for steel and totally inappropriate for bronze. As a result, the entire surface of the bronze fountain material has a surface profile of small indentations that is rougher than the original surface. The damage from the sandblasting makes it imperative to repair the deficiencies and begin a regular maintenance program to protect the material or the long-term effects of acid rain will accelerate the breakdown of the bronze.
- **BRONZE DETERIORATION:** The bronze material exhibits many types of deterioration including a number of small pits, larger holes (which were exacerbated by the sandblasting such as the hole at the foot), hairline cracks in the material, corroded castings which hang down from the large bowl, holes or leaks in the bowls, and the deterioration of the seams in the large bowl, which are leaking. The water leaking causes calcium buildup on the bottom or edges of the bowl in the form of white stains.
- **BIRD DROPPINGS:** One of the most obvious issues having to do with the fountain is the accumulation of bird droppings and feathers, which fills the bowls and system. This makes it difficult to clean the bowl, the ph of the water becomes more acidic and has a deleterious effect on the bronze material.
- **VANDALISM:** Several hanging rosettes are missing, exposing the iron bolts used for attachment.
- **INTERIOR STRUCTURE:** The interior structural element that supports the fountain is rusting. It was tested, and after analysis at the Boston Museum of Fine Arts and MIT, it has been determined that the interior of the material is in good condition. Continued exposure to water is causing surface rusting to the interior structure.
- **FOUNDATION:** A granite base surrounds the fountain. Approximately one half of the granite paver material has either settled or shifted, causing potential tripping hazards. Additionally, all the mortar joints appear to be cracked and/or deteriorated as well. The stone is stained with rust below the exposed cast iron structure.
- **PLUMBING:** Water piping runs inside the interior cast iron structure through openings in the cast iron and into the bronze fountain. Above the bowls the copper piping is exposed and individual feeders are run through the holes in the side of the bowl. The connection of the piping to the bronze has been made in the past with what appears to be roofing cement, which has dried and failed. The seams in the large bowl, which also appear to be filled with roofing cement and possibly caulking, have failed.

- **MECHANICAL CHASE:** Under the granite base, there exists a mechanical chase for the water lines, the water pump, and the electrical supply to the pump. The floor of the chase is covered with between ½" and 4" of water. The space is extremely moist, and as a result, the steel structure under the fountain exhibits deterioration. The concrete is also beginning to deteriorate as it absorbs moisture on constant basis.
- **WATER PUMP:** Water pressure to the fountain is low, and that the fountain does not have the "sparkle" that it had at one time. The pump may be undersized, need maintenance, or replacement.

CONDITION OF SOLDIERS AND SAILORS MONUMENT (1877)

The Soldiers and Sailors Monument is one of the early works of art placed in the Boston Common. It commemorates Civil War veterans (not leaders) in a manner that became a prototype for memorials throughout the country. Ever since one of the statues was dislodged from the monument in 2004, the four dominant statues (Army, Navy, Peace and History) have been removed and in storage. Public appreciation of the monument is also threatened due to missing pieces and corrosion, in addition to mounting failures. Restoration is needed to remedy the accumulated damage and remount the statues securely, so that the public and historians can again view the complete memorial.

Never comprehensively restored; repairs made in 1982.

- **GRANITE STAIRS & PEDESTAL:** This area has been continually vandalized and aggressively cleaned, resulting in discoloration. Continues to be dirty and stained, with degraded mortar joints. There is a crack 4' long by ½" wide, on the front of the plinth under the Army statue.
- **GRANITE INSCRIPTION & COLUMN:** Inscription has lost its original gilding and also shows signs of aggressive cleaning. Granite is discolored, flaking around mortar joints, with areas of black accretions.
- **MOUNTINGS FOR BRONZE FIGURES:** Army statue was dislodged from pedestal in June 2004. Both the Army and Navy statues have fallen in the past. All 4 bronze figures have been removed and stored for safekeeping, until restoration is complete. The original mounting system consists of bronze angle brackets, attached at the outside edge with slotted screws that are exposed and vulnerable. On the Army statue, the material used to anchor the bolt into the granite failed, and on the three statues that remained standing, brackets, bolts and screws are missing.
- **BRONZE SURFACES:** Originally a warm brown tone, they are now heavily pitted, etched, covered with streaky green & black, with a loss of original surface. The result is disfiguring, and the details blur together and are difficult to read.
- **ARMY STATUE:**
 - Previous attempts to repair the base of the figure entailed crude welding, iron plates, and iron pins, causing discoloration, warping, galvanic corrosion, cracks and fissures – a condition which was exacerbated by the 2004 fall of the statue. The system of iron plates & bolts has been compromised.
 - The bronze is bent & cracked; there is an open seam between the lower body and the upper body of the figure; the head has a fissure and is detached; there is a dent on the right shoulder; the rifle is bent and dislodged; the scabbard is bent; the bayonet is bent and the tip is broken off; and there are several abrasions where bare metal is visible.
- **NAVY STATUE:** Previous repairs (i.e. welding) have caused discoloration & warping, but otherwise the attachment is in good condition. The right thumb and right arm are loose; the sword is missing; there is a large crack (12" x 1") from the left collar around the neck; the head has bent down.
- **HISTORY STATUE:** The top of the laurel branch is missing; several iron chaplets are visible on surface.
- **PEACE STATUE:** The pen is missing from the hand; graffiti has been marked and scratched on the neck & face; several iron chaplets are visible on surface.
- **"GENIUS OF AMERICA" STATUE:** The star is missing from her crown. The sculpture is attached with a single bronze mounting pin, which has a thin layer of dense black copper corrosion and green copper sulfate corrosion, but the sculpture seems to be securely attached to the granite column.
- **PLAQUES:** 16 of the arms, legs and heads of the figures were cast as separate pieces and have broken off. The plaques are streaked with green & black copper corrosion, scratched and marked with graffiti, and covered with drips from candles burned in the recesses of the designs.

- **MARBLE EAGLES:** The eagles are in generally poor condition. Major portions of the head and beak have eroded away; there is significant green & black staining; fissures and cracks in the marble are visible on all 4 eagles (for example, on one eagle, both wings are cracked entirely through and appear to be detached from the body, although still mounted to the base); small fragments are in danger of becoming detached and falling off; and the niches where the eagles reside are cracked.
- **FENCE:** The fence that originally surrounded the monument is missing.

CONDITION OF FOUNDING OF BOSTON MEMORIAL TABLET (1930)

The Founders Memorial is a relatively newer piece of public art in the Boston Common, which is notable both for its subject (the 1630 founding of Boston) and its commissioning (the 300th anniversary of the founding of Boston). Today, public appreciation of the Founders Memorial is threatened due to bronze deterioration, graffiti, and missing pieces. Restoration is needed to remedy these conditions and preserve this memorial for the 400th, 500th, and subsequent anniversaries of the founding of Boston.

The bronze plaque on the memorial was treated in 1982. At that time it was re-patinated, coated with Incralac and waxed. There were subsequent maintenance campaigns in 1984, 1986, 1987 and 1988 when the sculpture was washed, failing Incralac was touched up, and the sculpture was re-waxed.

- **CONDITION OF BRONZE:** The bronze portion of the Founders Memorial is dirty and dusty. Much of the Incralac coating remains intact, but it is severely deteriorated resulting in the formation of many areas of light green corrosion products, most notably on the high points of the detail and along the edges of the panel. The contrast in colors and cloudiness of the coating obscure the details and images in the sculpture.
- **CAULKING:** There is failed caulking and/or mortar on the four edges of the plaque where it intersects the granite.
- **STONEWORK:** Clean and reset landing stones and steps. Repoint deteriorated and missing mortar joints. Install flexible sealant in capstone joints.

7. PROJECT DESCRIPTION (CONTINUED)

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

B. WHAT WORK WILL BE SUPPORTED BY THIS GRANT AND HOW WILL IT MITIGATE THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Projects must substantially mitigate or eliminate the threat, danger, or damage described in Section A and must have a clear public benefit (for example, historic places open for visitation or collections available for public viewing or scholarly research). The following points must be addressed:

- Describe the key project activities and products to be supported by this grant and the non-Federal match.
- Describe how the work will significantly diminish or eliminate the threat, danger, or damage to the historic property or collection.
- Explain any pre-project planning or research, such as Historic Structures Reports or Collection Condition Assessments, on which project decisions are based.
- List the key personnel undertaking the work and briefly describe their qualifications. If personnel have not been selected, briefly describe the qualifications you will require. (Please note: Do not send vitae. Consultants must be selected competitively.)
- Describe how the project will have a clear public benefit.
- Explain how your organization will ensure continued maintenance of the historic property or collection in the context of your organization-wide preservation or conservation activities.
- On a separate sheet, provide a timeline for project completion, including each major activity with a schedule for its completion and its cost. Projects must be completed within the grant period, which is generally 2 to 3 years.

KEY PROJECT ACTIVITIES - PLAN FOR BREWER FOUNTAIN (1867)

Based on a February 2001 condition assessment and restoration recommendation for the Brewer Fountain, prepared by Michael Teller, Principal, CBI Associates, 12 Farnsworth Street, Boston, MA. Proposal will be reviewed and updated as needed by conservator in design phase of grant.

- **BRONZE RESTORATION**
 - Chemically strip the bronze material to remove any remaining wax or atmospheric grime.
 - Blast the surface with walnut shells, which are used in the restoration of sensitive bronze material. Walnut shells are not as hard as the bronze itself, so they will not dent or damage the material. It acts as an abrasive agent to remove any surface grime without affecting the material.
 - Wash the bronze material thoroughly with a mild detergent and carefully dry.
 - Coat the bronze with Incralaq, which is the recommended formulation for protecting bronze.
 - Wax the entire surface with a high quality canuba wax applied with a brush. It can only be applied when the air temperature, as well as the surface temperature of the bronze, is 75 degrees Fahrenheit or above.
 - Finally, a maintenance program must be initiated to maintain the bronze. Every six months the bronze should be washed with a detergent, carefully dried, and the wax reapplied. Every five years, the bronze should be chemically stripped, if necessary walnut shell blasted, the Incralaq reapplied, and the surfaced washed and waxed again. If this level of maintenance is instituted, the bronze material will last indefinitely; if not, the deterioration will continue until parts of the material must be replaced.
 - The various castings hanging down from the large bowl exhibit deterioration and should be recast and replaced; however, careful detailing is also required to stop water infiltration into the castings.
 - Any cracks, holes or pits should be filled and welded with bronze material. All repairs should be carefully ground or filed to match the adjacent surface profile prior to the cleaning and waxing process.
 - The seams in the large bowl are one of the most problematic areas to address. In the past various materials have been used to waterproof this joint, but most have failed very quickly. New technology developed in the expansion joint market is available which should be more successful. In all cases, sealants compatible with the bronze and copper material should be used, and surface preparation and constant review is critical to the long-term success of the waterproofing.

- **MASONRY BASE**

- Cut and point all of the masonry mortar joints to restore the structural integrity to each piece, particularly at the bowl surrounding the statue.
- The granite pavers that have settled or moved out of alignment should be removed and cleaned, the substrate well compacted, the pavers reset in sand or stone dust, and the mortar replaced.

- **MECHANICAL CHASE**

- To eliminate the constant moist condition in the chase underneath the fountain, install a sump pump in a pit to remove standing water from the space. Add ventilation to move moist air out of the space. This drying action will go a long way to prolonging the life of the structure.
- Replace or restore vault, pump, lines and drains as needed.
- Upgrade electrical systems for pump operations and lighting.

KEY PROJECT ACTIVITIES - PLAN FOR SOLDIERS AND SAILORS MONUMENT (1877)

Based on a June/July and March 2005 condition assessment and restoration recommendation for the Soldiers and Sailors Monument, prepared by Joshua and Clifford Craine, Daedalus Inc, 205-3 Arlington Street, Watertown, MA.

- **GRANITE BASE & COLUMN:** Stabilize flaking granite with Acryloid B-72; wash with Vulpex in water; test to find best way for further cleaning, if necessary; rake joints and repoint if necessary.
- **MARBLE EAGLES:** Wash with Vulpex in water; test to find best way to clean and strengthen marble; fill cracks with lime mortar.
- **ARMY STATUE:** Remove welds; remove iron pins and plates; straighten base; fill cracks; reattach self base to figure mechanically using bronze or stainless steel hardware; straighten and/or fill dents, abrasions and gouges; straighten scabbard, bayonet & rifle; reattach rifle & head using bronze pins.
- **NAVY STATUE:** Remove welds, straighten self base; remove epoxy from thumb and reattach; reattach arm; straighten torso; fabricate a new sword to match and attach.
- **HISTORY STATUE:** Drill out and plug iron chaplets; fabricate the top of the laurel branch and attach.
- **PEACE STATUE:** Drill out and plug iron chaplets; fabricate a pen and attach.
- **AMERICA STATUE:** Replace missing star on her crown.
- **PLAQUES:** Fabricate missing parts in cast bronze and attach to plaques.
- **BRONZE CLEANING, REPATINATING, COATING:** Remove graffiti with organic solvents; remove temporary coating on plaques; clean surface of figures with pressure washing and/or abrasive blasting with fine grade crushed walnut shells; chemically repatinate to a brown tone; clean of residual patination chemicals; coat with at least 3 coats of Incralac; wax and buff.
- **REMOUNTING BRONZE FIGURES:** For reasons of stability and security, remount with mounting brackets and pins on the inside of the base (and make it reversible for future work). Replace existing bronze angle brackets with stainless steel brackets using new holes in the granite plinth. The pin should not be visible or accessible from the outside of the sculpture.
- **FENCE:** Replace the missing historic fence.
- **LIGHTING:** Add lighting for security of monument.

KEY PROJECT ACTIVITIES - PLAN FOR FOUNDING OF BOSTON MEMORIAL TABLET (1930)

Based on a March 2005 condition assessment and restoration recommendation for the Founders Memorial, prepared by Joshua Craine, Daedalus Inc, 205-3 Arlington Street, Watertown, MA.

- **CAULKING:** The caulking/mortar in the joints around the edges of the plaque should be removed. These joints should be repointed using an appropriate mix.

- **CLEANING:** The remaining portions of the 1982 coating and wax should be removed from the bronze. The bronze elements should be washed with a solution of anionic detergent in water and rinsed thoroughly with running water to remove any remaining residues.
- **RE-PATINATION:** The existing patination should be re-integrated by chemical re-patination of the corroded areas to blend with the 1982 treatment.
- **INCRALAC:** The bronze elements should then be coated with at least three coats of Incralac. The first coat should be applied with a brush to a warmed surface; the subsequent coats should be applied by spraying.
- **WAXING:** The bronze should then be waxed with a microcrystalline based wax. The wax acts as a sacrificial layer to protect the lacquer and should be maintained on a regular basis.

DIMINISH OR ELIMINATE THREAT

This grant request and scope of work represents a comprehensive, coordinated effort to preserve the most historic and most threatened pieces in a nationally significant public collection. While the city and private partners have restored some elements over the years, these pieces have not received this level of investment since they were first installed in the Common. The Founders is in critical condition. An investment at this time will protect the tablet and stonework for another 70 years. For Brewer, the restoration of both the sculpture and infrastructure of the piece guarantees that the fountain will sparkle for the first time in many years. New materials, improved pumps and drainage systems and state of the art recirculation and treatment will both enhance the visitor experience and protect the artwork itself. Recasting broken and damaged elements will close seams and gaps that both diminish the piece's impact and threaten its longevity. For Soldiers and Sailors, this is the first comprehensive restoration in its 129 year history. Replication of missing elements in the reliefs and repair of the statues is critical. A new, more secure method of affixing the statues to their base will protect the piece from vandalism. Without this grant, the figures will stay in storage until additional funds are found, which may take years.

PRE-PROJECT PLANNING AND RESEARCH

In 2004, the Boston Arts Commission engaged a conservator to conduct a comprehensive survey of works in the city's historic parks including Boston Common. Each piece was assessed and ranked by its condition and need. Since that time, the Commission, working with the Parks Department, Parkman Fund and the Friends of Boston Common and the Public Garden have cleaned Robert Kraus's Boston Massacre Memorial; Arcangelo Casieri and Adio DiBiccari's statues representing Industry, Religion and Learning; and Augustus Saint Gaudens Memorial of Colonel Robert Shaw and the Massachusetts 54th Regiment, the first free black regiment in the Union Army. However, three major pieces in the Boston Common collection require a substantial investment to preserve them for the coming century. In 2005 Joshua and Clifford Craine, Daedalus Conservators Inc, 205-3 Arlington Street, Watertown, MA prepared detailed conditions assessment, restoration recommendations, and preliminary budgets for the Soldiers and Sailors Monument and Founders Memorial. Brewer Fountain had been assessed in 2001. The project anticipates review of this assessment by a conservator in the design phase. Brewer's restoration budget is based on estimates for bronze work for other statues and recent prices for restoration of the historic Ether Fountain in Boston's Public Garden. (The Ether Fountain restoration is currently in construction.)

KEY PERSONNEL

Managed by:

- Margaret Dyson, Director of Historic Parks, City of Boston Parks and Recreation Department. Ms. Dyson oversees planning, design and construction projects in the 1,100 acres of city parks listed on the National Register of Historic Places, including Boston's celebrated Emerald Necklace Park System. This linear system of parks and parkways was designed by Frederick Law Olmsted to connect the Boston Common, which dates from the colonial period, and the 1860 Public Garden along the Muddy River and Leverett, Willow, Ward's and Jamaica ponds through the Arnold Arboretum to the great country park - Franklin Park. Prior to joining the Parks Department, Ms. Dyson served as the President of Historic Massachusetts, the nonprofit organization dedicated to preserving the Commonwealth's historic and cultural resources.

- Sarah Hutt, Director of the Boston Art Commission and Director of Visual Arts Programming for the Mayor's Office of Arts, Tourism and Special Events in the City of Boston. Her duties include managing the care and maintenance of over 600 permanent pieces of public art works that make up the City's collect, is project manager for all new proposed permanent public art projects, oversees implementation of temporary public art on City property, manages gallery space throughout Boston City Hall and serves as advisor to the Boston Open Studios Coalition. Ms. Hutt has written and spoken extensively about art in the community including articles in Communication Arts, ArtsMedia, Art Papers and speaking forums for the City of Phoenix, New Jersey State Arts Council, and in area colleges: Boston Museum School, Simmons University, and Boston University.

Consultants and contractors will be selected through an open and competitive public bidding process. Project management and design services will be provided by individuals or firms with documented experience in historic preservation, conservation of public art and artifacts, and management of multi-disciplinary teams. Design services will include art conservation consulting, site analysis, construction documents, cost estimates and construction supervision. Conservators will be required to have at least 15 years of documented experience in the preservation of outdoor public art, including work with bronze and stone art elements. Additional subcontracts will include stonemasons with experience working on projects meeting the Secretary of the Interior's Standards for Historic Preservation. Plumbing and electrical contractors will be required to meet all applicable standards as well.

CLEAR PUBLIC BENEFIT

The Boston Common was designated a National Landmark in 1987, in part, because of the incredible monuments, fountains and statues that fill the park. The public art that lives in the Boston Common, and throughout the much of the city of Boston, is owned by the city with the established philosophy that *"artworks should not be limited to the sometimes relative isolation of museums and galleries, but should be woven into the fabric of the city itself, providing a visual focus in the urban landscape."*

The collection is available for viewing 365 days a year. Boston Common is the center of the city with 56,000 commuters a day passing through the park on foot. Events attract an additional 500,000 people per year and every day thousands of visitors, residents and workers visit the park to enjoy its collection of art, natural beauty, and recreational resources.

For almost four centuries, this oldest of U.S. parks has played a crucial and active role in the political and social life of Boston's residents and visitors. By restoring these three notable monuments, and establishing an ongoing maintenance program, the Boston Common and its statuary, as well as the historical events and periods they commemorate, will be preserved for Boston's residents and visitors for centuries to come.

CONTINUED MAINTENANCE

Following restoration, the continued maintenance for these three statues will be led by the Boston Art Commission (1890), the oldest municipal art commission in the United States. The Boston Art Commission has the legal authority to approve and site new public art, as well as preserve and protect all public monuments, paintings, statues, fountains and memorials.

The Adopt-A-Statue program, created in 1980, is a unique public/private partnership to restore and maintain the city's public art. Adopt-A-Statue is modeled after the Save Outdoor Sculpture program and was created by the Boston Art Commission. Boston was the first city in the United States to undertake an art restoration project of this dimension, in addition to establishing a permanent maintenance endowment for each piece of outdoor public art.

The City of Boston is the owner and steward of over one hundred pieces of outdoor art located at highly visible sites throughout downtown or the neighborhoods. Approximately 40 of these were selected as most "adoptable," and has been included in the Adopt-A-Statue booklet, with an image and information about the sculpture and artist. To date, 14 have been formally adopted, with another 10 being cared for by an abutting landlord. Already, an interested donor has expressed interest in "adopting" the Founders Memorial, and we expect to find donors for the Brewer Fountain and Soldiers and Sailors Monument once they have been restored. The permanent maintenance endowment, established through the Adopt-A-Statue program, will provide for the annual cleaning and maintenance of these three monuments.